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to *launder*, to *boycott*; among changes caused by reviving old words, *back of* for *behind*, *clever* for *good-natured*, *eat* for *ate*; among usages brought about by the force of analogy, *in our midst*, *onto*, *meet with*, *try and*, *one—his* for *one—one's*; among doublets blurred by disregarding distinctions in meaning, *alone* and *only*, *aware* and *conscious*, *confess* and *admit*, *oral* and *verbal*; among doublets arising from the free use of technical or dialectic words, *wage* and *wage-fund*, *to depreciate*, *campus*, *to umpire*, *to referee*, and *lumber* for *timber*. Though Professor Hill, at one time or another, criticised these expressions severely, he now accepts them as being in more or less good colloquial use; and in a few instances such as *to boycott*, *to meet with*, *to depreciate*, *to launder*, *to try and*, *lumber*, *a verbal message*, and *confess* for *admit*, he gives them literary rank.

Thus, within a quarter of a century, we see that a purist of purists has been forced to accept former provincialisms, improprieties, barbarisms, and vulgarisms. And yet, though tabooed usages—whether they supply antecedent blanks or not—will no doubt continue to force their way into standard English, the gap between colloquial and literary language is likely to remain proportionately the same; for in spite of the perpetual flux of language, there is always a more or less clearly defined standard of present good usage.

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Span. *cortesa*.

Brauns, *Krit. Jahresber.* x, iv 236, behauptet bei Besprechung von Runge, *Lecciones Castellanas*: "S. 9, L. II, 1. Z. rechts und ebenso im Wörterverzeichnis, S. 161, hat Runge die hübsche weibliche Form *cortesa* erfunden, von der die spanische Sprache nichts weiss!" Auch bei Menéndez Pidal, *Manual* § 78, 2, heisst es: "Hoy es de rigor la -a en los derivados de pueblos como *francesa*, *cordobesa*; pero rara en *montesa*, é imposible en *cortés*." Dem stelle ich die folgenden Beispiele gegenüber, die ich gelegentlich notiert. Alex. 1865 *una cortesa manna* (Morel-Fatio 2007 ebenso). Razón de Amor (Menéndez Pidal) 91

otra duena (l. *dona*), *cortesa e bela e bona*. S. Maria Egipcíaca (1907) 382 *tanto fue* (sc. Maria) *cortesa de su mester*. (Dagegen 1023 *La duenya cortés fue*; vgl. auch 750 *Semeiaua* (sc. Maria) *cortés*: *res*.) Caveda, *Poesías selectas en Dialecto asturiano* 74 (s. xvii) *Ella ansina i respuende muy cortesa: abadesa*. Dazu das Adverb: Crón. S. Juan de la Peña 31 *et muy cortesament sacó la criatura viua del vientre de su madre*. Prov. Beispiele bei Appel² xi b.

Hier mögen ein paar ähnliche Beispiele angeschlossen werden zur Bestätigung oder Ergänzung dessen, was Menéndez Pidal l. c. und Hansen, *Spanische Grammatik* § 41, 1, sagen. Diego Sanchez de Badajoz II 255 *Guay del pobre y de la pobra!* Ordinaciones de la Ciudad de Çaragoça I 233 *a las casas sobreditas comunas*; 239 *en las ditas casas comunas*. Santillana 440 *Ca singular, non comuna, Vos amo toda la gente, En virtudes excellente, De beldades la colupna*. Pedro Torrellas (C. Stúñiga 399) *la condicion . . . comuna: repuna*. Diego de Sevilla (Gallardo I 461) *comuna obseruancia*. Martin Garcia, Chaton (1467) 769 *tu cosa comuna: ninguna*; 1551 *quando vee la fortuna a muchos ser* (l. *seyer*) *comuna*. Caveda 302 (s. xix) *Una muyer homilde compañera, Cuala ye la Sabina*. La Olla asturiana 101 *pongo una condicion*.—¿*Cuala ye?* Lopez Allué, Capuletos y Montescos 307 *¿no sabis la novedá?*—*Cuálá?*—*insistió á su vez Raimunda*. Blasco, *Cuentos aragoneses* I 77 *bien podía usted hacer una obra é caridá*.—¿*Cuálá?* (Nach *cuala* dann *cualo*: Vigón, *Juegos y Rimas infantiles* recogidos en . . . Villaviciosa, Colunga y Caravia 147 *¿Cuáló quiés más Tocar ó llorar?* Sarcöhandy, *Annuaire Ec. Haut. Et.*, 1898, S. 92 *cualo quiés?* Lopez Allué 158 *Pero . . . hay un inconveniente*—¿*Cualo?* Blasco II 7 *¿Y cuálós son los cocheros?*) Betreffs prov. *quala*, *qualas* s. Jeanroy-Teulié, *Mystères* prov. xl. Caveda 70 (s. xvii) *¿Mas q'importa si ye la xente tala Que . . . ?* Quatorze Romances judéo-espagnols, *Rev. hispanique* x 600 *tala hora*; 603 *tala hermosura*. (Caveda 198 (s. xix) *¿Ay, que talu está!*) Betreffs prov. *tala* s. Jeanroy-Teulié l. c. Diego Sanchez de Badajoz II 17 *á la iguala: declara*; 78 item: *crara*. *serviciala*, *seglara* bei Cuervo, *Apuntaciones* § 178. Libros de Astr. I 32 *otrossí este galápago muéuese muy mal á nadar et muy grauamiente. á semeiante de*

cosa pesada. Crón. S. Juan de la Peña 100 *ya sea que fues* (sc. la muller del Conte) *dolenta et despagada.* Prov. *dolenta*, Bertran von Born, h. v. Stimming, 1892, S. 92, 24. Vgl. für das Katalanische Nonell y Mas, *Gram.*² 134. Fuero Navarra 84 *a por simpla palabra.* Endlich noch ein Beispiel, das Baist § 61 einschränkt, La Olla ast. 90 *Dióme Dios una suegra tan ruína y bruza, que . . .*

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marry, writes (l. 1): "O thou who art musical, why wilt thou refuse to hear of marriage, which itself is music?" and (l. 3): "Why if thou lov'st music, wilt thou not receive gladly the idea of marriage?" Lines 5 and 6, taken alone, seem to be addressed to one who dislikes music, but however we interpret the sonnet we are forced to interpret these two lines as a generalisation, not a particular address to Mr. W. H., for the whole point of the sestet is lost unless we assume that the person addressed is, at least, a music lover.

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TWO SHAKESPEARE NOTES.

(1) *Double time scheme in Othello.*

Cassio's answer to Bianca's "What, keep a week away?" has sometimes been overlooked in discussions of the relation of this passage (*Othello* III, 4, 172 ff.) to the duration of time in the play. His answer, "I have this while with leaden thoughts been pressed," makes it necessary that the week's lapse of time should occur, if anywhere, between the brawl and the temptation scenes, for Cassio was certainly not oppressed with leaden thoughts before the brawl. Professor Bradley's suggestion (*Shakespearean Tragedy*, Note 1) that an interval might occur between the arrival in Cyprus and the brawl would seem to be untenable in the light of this remark to Bianca.

(2) *Sonnet 8, and Mr. William Hughes, musician.*

The sane explanation of the Dedication of the Sonnets is that Mr. W. H. is the man to whom the sonnets are addressed. Professor Bradley in his lecture, *Shakespeare the Man* (*Oxford Lectures on Poetry*, p. 332), has shown that Mr. W. H. was probably a "plain Mr. W. H." and not far superior to Shakespeare in rank. Sonnets 20, 135, 136, and 143 would indicate that Mr. W. H. was Mr. William Hughes. Mr. Sidney Lee has discovered that there lived in Shakespeare's London a musician whose name was William Hughes. The eighth sonnet, "Music to hear, why hear'st thou music sadly?" has far greater significance if we may assume that it is addressed to a musician. The poet urging his friend to

THE BOLD PRISONER.

(ARCHIE O CAWFIELD).

The following ballad, a version of *Archie o Cawfield*, Child, No. 188, forms the first column of a broadside printed by Pitts probably in 1804-5. The date, my friend Professor Becker thinks, is fairly sure from a song printed on the same sheet as a second column. This song, *The Land we Live in*, begins:

Since our foes to invade us have long been preparing,
'Tis clear they consider we've something worth sharing,
And for that mean to visit our shore;
It behoves us with spirit to meet 'em,
And tho 'twill be nothing uncommon to beat 'em,
We must try how they'll take it once more.

The first three lines of the second stanza read:

Here's a health to the tars on the wide ocean ging (*sic*),
Perhaps even now some broadsides are exchanging,
We'll on shipboard and join in the fights.

This doggerel is so limited as to occasion that it hardly seems probable that it would continue to be printed long after the specific scare was over. Each column of the broadside has its own woodcut, each much worn. That for *The Bold Prisoner* is a picture of a man carrying a basket. It is framed in a double lined circle an inch and a half in diameter.

This broadside is at present in my possession; I obtained it last summer in London with several others. I did not suppose that any were of value and gave the lot no particular attention. It was not much over a month ago that I first read this